

Spring 2-25-2001

# Debra Field, soprano

Lehigh University Music Department

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Lehigh University Music Department  
presents

*Debra Field,*  
*soprano*

*Tom Goeman,*  
*piano*

with

*Paul Hsun-Ling Chou,*  
*violin*

Sunday, February 25, 2001

3:00 PM

Baker Hall

Zoellner Arts Center



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*Assistant Professor* - William Warfield

*Lecturers* - Eugene Albulescu, David Diggs

*Adjuncts/ Private Instructors* - Eduardo Azzati, David Bakamjian,

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Linda Ganus, Brett Grigsby, Tom Guarna, Timothy Harrell, Tim

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# PROGRAM

## *Fiançailles pour rire*

- I. *La Dame d'André*
- II. *Dans l'herbe*
- III. *Il vole*
- IV. *Mon cadavre est doux comme un gant*
- V. *Violon*
- VI. *Fleurs*

Francis Poulenc  
(1899-1963)

## *Three Poems of Langston Hughes*

1. *The Dream Keeper*
2. *Poem*
3. *Joy*

Steven Sametz  
(b. 1954)

Paul Hsun-Ling Chou, violin

## *Seven Elizabethan Lyrics Op. 12*

*Weep You No More Sad Fountains*  
*My Life's Delight*  
*Damask Roses*  
*The Faithless Shepherdess*  
*Brown is My Love*  
*By a Fountainside*  
*Fair House of Joy*

Roger Quilter  
(1877-1953)

\*\*\* Intermission \*\*\*

## *Hat dich die Liebe berührt*

*Windräder*

*Lob des Frühlings*

*Und gestern hat er mir Rosen gebracht*

Joseph Marx  
(1882-1964)

## *Date abbiento al mio dolore*

*O del mio amato ben*

*Sento nel core*

*Tempo è alfin di muover guerra*

Stefano Donaudy  
(1879-1925)

## *Regimen Sanitatis Salerni (premiere)*

- I. *Della Carne Porcine*
- II. *Della Nausea Marina*
- III. *Delle Stagioni dell'Anno*
- IV. *Del Modo di Correggere le Cattive Bevande*
- V. *Del Condimento Universale*
- VI. *Della Lavatura delle Mani*
- VII. *Del Pane*

Paul Salerni  
(b. 1951)



## ABOUT THE ARTISTS

**Debra Field, soprano**, has performed extensively in oratorio, recital and opera in the MidAtlantic region, appearing as guest soloist with the Mendelssohn Club of Philadelphia, New York Chamber Symphony, Philadelphia Chamber Chorus and Bucks County Choral Society. Recent oratorio performances include Beethoven's *Mass in C* with the Mendelssohn Club of Philadelphia, Bach's *Mass in B Minor* with the West Chester University Choir and Haydn's *Creation* with the Pennsylvania Sinfonia Orchestra to critical acclaim. Paul Schlueter of the *Easton Express Times* said, "Soprano Debra Field, from Lehigh's faculty, has a remarkable voice, one that is warm, flexible and precise." A frequent recitalist, she has appeared at Ethical Society Hall in New York City as well as the Fairfield Orchestra's Fiori Musicali recital series with internationally acclaimed lutenist Richard Stone. The *Wilmington NewsJournal* praised her program of Brahms Lieder with the MidAtlantic Chamber Music Society by stating, "Her diction was wonderful and her ability to change moods and styles between songs impressive." Field joins violinist Paul Chou and pianist/composer Paul Salerni regularly in performance in the Valley and abroad. She has performed leading opera roles and created the role of Mrs. Murry in Libby Larsen's *A Wrinkle in Time*. Ms. Field appeared as Susanna in Lehigh University's first professional production of *Le Nozze di Figaro* and will appear in the September production of *Il Barbiere di Siviglia*.

Along with an active performance schedule, Ms. Field teaches private voice, serves as Musical Director for music department productions and is Associate Conductor of the University Choir at Lehigh University under the direction of Steven Sametz. She also conducts the boys' choir at Community Music School in Allentown.

**Thomas Goeman, piano**, maintains an active career as church musician, accompanist, recording artist, and teacher. He is currently the Associate Director of Music at the First Presbyterian Church, Bethlehem, PA, the accompanist of the Bach Choir of Bethlehem, and has performed with the American Boychoir for the past several years. He has toured widely throughout the United States and Europe, including performances in London, Edinburgh,



Vienna, Salzburg, Leipzig, Munich, Hamburg and Copenhagen. He has recorded for Angel, Virgin, Dorian, Musical Heritage, Warner Brothers, Alfred and Shawnee Press publishing companies. He has been on the *Today Show* a number of times, on ABC's *Good Morning America*, and on PBS. He has earned degrees in church music and organ performance from Westminster Choir College, Princeton, NJ and Calvin College, Grand Rapids, MI, and studied accompanying with Martin Katz at the University of Michigan.

The playing of **Paul Hsun-Ling Chou, violin**, has been described as "stunning, combining electric energy and tenderness." He has appeared as a soloist with the New York Chamber Symphony, the International Chamber Orchestra, Chicago Grant Park Symphony, and the San Angelo Symphony. He has also concertized extensively abroad having appeared in Canada, People's Republic of China, the Czech Republic, and the United Kingdom. Chou has recorded for the BMG/Catalyst label and also has recorded with the progressive rock band Shadow Gallery on the Magna Carta label. Mr. Chou received his formal training at Indiana University earning a Bachelor of Music with high distinction studying the violin under Franco Gulli and the viola with Georges Janzer. He also holds a Master of Music from S.U.N.Y. Stony Brook.

Chou joined the faculty of the Music Department in 1993 after leaving a decade long career on Wall Street working as a software engineer and systems consultant for Balfour Maclaine Corporation and Paine Webber. Currently an associate professor of music, he is the founder and director of the Lehigh University Orchestra Program and the Lehigh University Chamber Music Collegium. In recognition of his accomplishments at Lehigh University, he was awarded the 1995 Faculty Advisor Award and also was the recipient of the 1997 Junior Faculty Distinguished Teaching Award. In 1998, he received the student nominated Stabler Award for Distinguished Teaching. Off campus, Chou also devotes his time to educational outreach and also appears quite frequently as guest conductor and clinician at music festivals in the United States and Canada. He and his wife, Dr. Karen Huang, reside in Center Valley, PA.



## PROGRAM NOTES

The twentieth century saw much innovation and experimentation in the world of song composition. The program I have chosen contains some of the most beautiful melodies ever written, each perfectly molded to the color and inflection of the language. Each composer adds his personal stamp of expression through rhythmic diversity and harmonic language. Though the selections are distinct and varied, one quality is common through them all – the attention to the text setting. This is the true art of song.

The texts for *Fiançailles pour rire* (1939) come from a poetry collection by the same name written by Louise de Vilmorin, a woman whose work Poulenc greatly admired. These six songs do not constitute a true cycle but a well-constructed set of songs. This set shows a wide range of expression and contrast, each text treated with individuality for optimal expression and declamation. To Francis Poulenc, setting a text to music required the greatest of care from a composer. Piano and voice were quite equal in his mind, ensemble between voice and accompaniment of the utmost importance. His inherent gift for melody, his uncanny knack for French declamation, his concept of harmonic support and, above all, his love for the human voice make Poulenc one of the greatest French text-setters of his time.

*Three Poems of Langston Hughes* (1996) was written as a birthday gift for soprano Jeanette Thompson. Steven Sametz, Professor of Music and Director of Choral Activities at Lehigh University, chose these poems for their lyricism. This poetic quality is enhanced by the careful attention to the vocal line for each poem, one which captures the mood and inflection of the text. He pairs this melody with the colors of the violin, creating a partnership between voice and instrument. The floating vocal line of “The Dream Keeper”, the imitation between voice and violin of “Poem” and the sprightly intricate interplay of “Joy” give each song a unique character. A four-note motive appears in each song, serving to unify the set. Sametz has gained considerable recognition as conductor and composer, with guest appearances worldwide. He has received numerous commissions for original works and his choral arrangements are heard regularly at Lehigh and beyond. A composer with increasing renown, his commissioned work, *in time of*, can be heard on the Grammy award-winning CD by Chanticleer, *Colors of Love*.

Roger Quilter is best known for his songs and rightfully so. *Seven Elizabethan Lyrics* (1908) is a perfect example of Quilter’s artistry and genius. Like *Fiançailles*, this set is not a true cycle. Instead of setting the texts of a single poet as Poulenc did, Quilter collected a group of exquisite love texts from the Elizabethan era. The words of these poems are timeless; although clearly a man is singing about his love for a woman, these songs are too beautiful to be limited to one gender’s performance. This set contains some of Quilter’s most beautiful melodies and sumptuous harmonies. Each vocal line is intricately woven through the fabric of a rhythmically complex accompaniment, perfectly expressing the text while becoming a part of the accompaniment. One of Quilter’s favorite rhythmic devices is two



against three, present throughout the set as a means of constantly creating forward motion.

Although he composed for many genres, Joseph Marx gained tremendous popularity with his songs in Austria in the early 1900s. As a composer and music critic, he adhered to the principle of the "true Romanticism" – a beautiful melody, traditional lush harmonies and heightened expression in the music. His music was greatly influenced by *Jugendstil*, the German equivalent of art nouveau and impressionism, an artistic movement exemplified in the works of Klimt, Kandinsky and other artists of the time. In his songs, Marx features flowing melodies and added-note color chords. They are an odd mixture of late German Romanticism and Impressionistic qualities. His song-writing virtually ended by 1912 and his popularity faded by the 1930s. A handful of Marx's 158 songs resurfaced during the rediscovery of *Jugendstil* and life in turn-of-the-century Austria. *Hat dich die Liebe* and *Und gestern hat er mir Rosen gebracht* are two of his most famous songs.

Very little is known about Stefano Donaudy. It is believed that the onset of World War I, when his career would have been at its height, made it difficult for him to achieve fame and a lasting place in standard repertoire. That we know anything of Donaudy at all is probably owed to the fact that his songs were discovered by the famous tenor Enrico Caruso who included a song on his 1920 recording. This made the song popular with the public, catching the eye of the publisher Ricordi who subsequently published the collection of songs we know today. Consequently, *36 Arie di Stile Antico* contains the only surviving music of Stefano Donaudy. These arias are not really arias at all, but songs written in a romantic, operatic language. Neither are they old ("antico") but based on old compositional forms such as villanella, frottola and canzone. During Donaudy's lifetime, he was best known for his truly Italianate operas. These songs reflect many qualities of his opera arias with numerous rubati, portamenti and expressive markings.

*Regimen Sanitatis Salerni* (2000) is a set written by Paul Salerni, Professor of Music and Director of the Lehigh University Very Modern Ensemble (LUVME). In Salerni's words: "I wrote the piece because I was living in Vicenza (Italy) and I was taken aback when I noticed in an old book store window, a book with my surname in its title. Laura bought it for me for Christmas and when I started reading these poems, these prescriptions for using foods to cure illnesses, I knew I would have to set at least some of them just for the fun of it." These songs imitate Italian opera, mimicking the arias of Rossini and Donizetti. The tango of "Del Modo di Correggere le Cattive Bevande" is reminiscent of Kurt Weill and "Della Lavatura" brings to mind the Priests' Duet from Mozart's *Die Zauberflöte*. Salerni is a prolific composer, many of his works for orchestra and instrumental ensemble involving young people as their subject, audience or performers. He is a champion of the work of his teacher, Earl Kim, and has performed his music worldwide, including a nationally-broadcast performance at Kennedy Center with the International Sejong Soloists. It is my privilege to premiere this work.



## TRANSLATIONS

### *Fiançailles pour rire*

#### I. *La Dame d'André*

André ne connaît pas la dame  
Qu'il prend aujourd'hui par la main.  
A-t-elle un cœur à lendemains,  
Et pour le soir a-t-elle une âme?

Au retour d'un bal campagnard  
S'en allait-elle en robe vague  
Chercher dans les meules la bague  
Des fiançailles du hasard?

A-t-elle eu peur, la nuit venue,  
Guettée par les ombres d'hier,  
Dans son jardin, lorsque l'hiver  
Entrait par la grande avenue?

Il l'a aimée pour sa couleur,  
Pour sa bonne humeur de Dimanche.  
Pâlira-t-elle aux feuilles blanches  
De son album des temps meilleurs?

#### II. *Dans l'herbe*

Je ne peux plus rien dire  
Ni rien faire pour lui.  
Il est mort de sa belle  
Il est mort de sa mort belle  
Dehors  
Sous l'arbre de la Loi  
En plein silence  
En plein paysage  
Dans l'herbe.  
Il est mort inaperçu  
En criant son passage  
En appelant  
En m'appelant.  
Mais comme j'étais loin de lui  
Et que sa voix ne portait plus  
Il est mort seul dans les bois  
Sous son arbre d'enfance.  
Et je ne peux plus rien dire  
Ni rien faire pour lui.

#### III. *Il vole*

En allant se coucher le soleil  
Se reflète au vernis de ma table

#### André's Lady Friend

André doesn't know the woman  
Whom he took by the hand today.  
Has she a heart for the tomorrows,  
And for the evening has she a soul?

Upon returning from a country ball  
Did she go in her flowing dress  
To seek in the haystacks the ring  
For the risky engagement?

Was she afraid, the night comes,  
Watched by the shadows of yesterday  
In her garden when the winter  
Entered by the great avenue?

He loved her for her color,  
For her good Sunday humor.  
Will she fade to the white leaves  
Of his album of better times?

#### In the Grass

I am not able to say anything more  
Nor do anything for him.  
He died for his beautiful one  
He died a beautiful death  
Outside  
Under the tree of the Law  
In full silence  
In open landscape  
In the grass.  
He died unnoticed  
Crying out his passing.  
Calling,  
Calling me,  
But as I was far from him  
And that his voice carried no more  
He died alone in the woods  
Under the tree of infancy  
And I am not able to say anything more  
Nor do anything for him.

#### He Flies

As goes the setting sun  
It reflects in the polish of my table:

C'est le fromage rond de la fable  
Au bec de mes ciseaux de vermeil.

Mais où est le corbeau? Il vole.

Je voudrais coudre mais un aimant  
Attire à lui toutes mes aiguilles.  
Sur la place les joueurs de quilles  
De belle en belle passent le temps.

Mais où est mon amant? Il vole.

C'est un voleur que j'ai pour amant,  
Le corbeau vole et mon amant vole,  
Voleur de cœur manque à sa parole  
Et voleur de fromage est absent.

Mais où est le bonheur? Il vole.

Je pleure sous le saule pleureur  
Je mêle mes larmes à ses feuilles.  
Je pleure car je veux qu'on me veuille  
Et je ne plais pas à mon voleur.

Mais où donc est l'amour? Il vole.

Trouvez la rime à ma déraison  
Et par les routes du paysage  
Ramenez-moi mon amant volage  
Qui prend les cœur et perd ma raison.

Je veux que mon voleur me vole.

It is the round cheese of the fable  
In the beak of my silver scissors.

But where is the crow? It flies.

I want to sew but a magnet  
Attracts to itself all my needles.  
In the square the keel players  
With game after game pass the time.

But where is my lover? He flies.

It is a thief who I have for a lover,  
The crow flies and my lover flies,  
The thief of love breaks his word  
And the thief of the cheese is absent.

But where is the happiness? It flies.

I weep under the weeping willow  
I mix my tears with its leaves  
I weep because I want to be desired  
And I am not pleasing to my thief.

But where then is the love? It flies.

Find the rhyme of my folly  
And by the roads of the countryside  
Bring me back home my fickle lover  
Who takes the hearts and loses my  
reason.

I wish my thief would steal me.

#### IV. *Mon cadavre est doux comme un gant*

Mon cadavre est doux comme un gant  
Doux comme un gant de peau glacée  
Et mes prunelles effacées  
Font de mes yeux des cailloux blancs.

Deux cailloux blancs dans mon visage  
Dans le silence deux muets  
Ombrés encore d'un secret  
Et lourds du poids mort des images.

Mes doigts tant de fois égarés  
Sont joints en attitude sainte  
Appuyés au creux de mes plaintes  
Au nœud de mon cœur arrêté.

Et mes deux pieds sont les montagnes  
Les deux derniers monts que j'ai vus  
A la minute où j'ai perdu  
La course que les années gagnent.

Mon souvenir est ressemblant,  
Enfants emportez-le bien vite,  
Allez, allez ma vie est dite.  
Mon cadavre est doux comme un gant.

#### *My Corpse is Limp Like a Glove*

My corpse is limp like a glove  
Limp like a glove of icy hide  
And my hidden pupils  
Make white pebbles of my eyes.

Two white pebbles in my face  
In the silence two mutes  
Shaded yet by a secret  
And heavy with the weight of  
lifeless pictures.

My fingers so often wandering  
Are joined in a posture saintly  
Leaning on the hollow of my complaints  
At the knot of my arrested heart.

And my two feet are the mountains,  
The two last mountains that I saw  
At the moment when I have lost  
The course that the years win.

My recollection is similar,  
Children carry you away very swiftly,  
Go, go, my life is called.  
My corpse is limp like a glove.



## V. Violon

Couple amoureux aux accents méconnus  
Le violon et son joueur me plaisent.  
Ah! j'aime ces gémissements tendus  
Sur la corde des malaises.  
Aux accords sur les cordes des pendus  
A l'heure où les lois se taisent  
Le cœur, en forme de fraise,  
S'offre à l'amour comme un fruit inconnu.

## VI. Fleurs

Fleurs promises, fleurs tenues  
dans tes bras,  
Fleurs sorties des parenthèses d'un pas,  
Qui t'apportait ces fleurs l'hiver  
Saupoudrées du sable des mers?  
Sable de tes baisers, fleurs  
des amours fanées  
Les beaux yeux sont de cendre  
et dans la cheminée  
Un cœur enrubanné de plaintes  
Brûle avec ses images saintes.

### *Hat dich die Liebe berührt*

Hat dich die Liebe berührt  
still unter lärmenden Volke,  
gehst du in gold'ner Wolke,  
sicher vom Gott geführt.

Nur wie verloren umher,  
lässest die Blicke du wandern,  
gönnt ihre Freuden den andern,  
trägst nur nach einem Begehr.

Scheu in dich selber verzückt,  
möchtest du leugnen vergebens,  
daß nun die Krone des Lebens,  
strahlend die Stirn dir schmückt.

## Windräder

Windräder gehn die Herbstesharfen sind,  
in ihren Flügeln singt so süß der Wind,  
der stille Wind sein Lied und Traum  
und Tod;  
Windräder drehen sich im Abendrot.

## Violin

Loving couple with the unrecognized tones  
The violin and its player delight me.  
Ah! I love these moans drawn out  
Upon the string of uneasiness.  
In harmonies on the strings of the hanged  
At the hour when the laws themselves silence  
The heart, in the form of a strawberry,  
Offers itself to love like an unknown fruit.

## Flowers

Promised flowers, flowers held in  
your arms,  
Flowers coming out of the  
parentheses of a step,  
Who brought you these flowers in  
the winter  
Sprinkled on the sand of the sea?  
Sand of your kisses,  
flowers of faded love  
The beautiful eyes are of ashes  
and in the chimney  
A heart decked with ribbons of complaints  
Burned with its holy images.

### *If Love Had Touched You*

If love had touched you  
quiet among the noisy people,  
you go in a golden cloud,  
safely led by God.

Only as one lost,  
you let your glances wander,  
allowing others their joy,  
you carry only one wish.

Shyly delighted with yourself,  
you wish to deny in vain,  
that now the crown of life,  
radiantly adorns your brow.

## Windmills

Windmills turn, autumn's harps to be,  
in her wings sings so sweetly the wind,  
the still wind is song and dream  
and death;  
Windmills turn at sunset.



Windräder gehn  
und meine Seele lauscht dem Lied,  
das in der tiefsten Nacht verrauscht.  
Wie in dem Holz der Herbstwind  
lacht und droht;  
Windräder drehen sich durch Nacht und Tod.

### *Lob des Frühlings*

Saatengrün, Veilchenduft, Lerchenwirbel,

Amselschlag, Sonnenregen, linde Luft!

Wenn ich solche Worte singe,  
braucht es da noch großer Dinge.  
Dich zu preisen Frühlingstag?

### *Und gestern hat er mir Rosen gebracht*

Ach! gestern hat er mir Rosen gebracht,  
sie haben geduftet die ganze Nacht  
für ihn geworben, der meiner denkt,  
da hab ich den Traum einer Nacht  
ihm geschenkt  
und heute geh ich und lächle stumm,  
trag seine Rosen mit mir herum  
und warte und lausche und geht die Tür,  
so zittert mein Herz, ach käm' er zu mir,  
und küsse die Rosen die er mir gebracht  
und gehe und suche den Traum der Nacht!

### *Date abbiento al mio dolore*

Date abbiento al mio dolore,  
care luci disdegnose,  
poi che un vostro sguardo pose  
dolci pene nel mio cuore.

Per le pene dell'amore  
voi sapete, luci care,  
ciò che val d'essere avere  
d'un sol sguardo adulate.

### *O del mio amato ben*

O del mio amato ben perduto incanto!  
Lungi è dagli occhi miei  
chi m'era gloria e vanto!  
Or per le mute stanze sempre lo  
cerco e chiamo  
con pieno il cor di speranze...

Windmills turn  
and my soul listens to the song,  
that in the deepest night fades away.  
How in the wood the autumn wind  
laughs and menaces;  
Windmills turn through night and death.

### *Praise of Spring*

Green seeds, fragrant violets,  
whirling larks,  
beating blackbirds, moving sun,  
gentle breeze!  
Whenever I sing such words,  
it needs here yet large things.  
Do you praise a spring day?

### *And Yesterday He Brought Me Roses*

Ah! yesterday he brought me roses,  
they were fragrant the whole night,  
for him courting who thinks of me,  
there I gave him the night's dream

and today I go and smile silently,  
carrying his roses around with me  
and wait and listen, and he goes to  
the door,  
my heart trembles, ah would he  
come to me,  
and kiss the roses he brought me  
and go and seek the dream of the night!

### *Give Aid to My Sorrow*

Give aid to my sorrow,  
dear scornful eyes,  
since your glance put  
sweet pains in my heart.

Through the pains of love  
you know, dear eyes,  
what it is worth to deny  
one flattering glance.

### *O of My Dearly Loved*

O of my dearly loved lost enchantment!  
Far is he from my eyes  
who was for me glory and pride!  
Now through the silent rooms  
always I look and call him  
with my heart full of hope...

Ma cerco invan, chiamo invan!  
E il pianger m'è sì caro,  
che di pianto sol nutro il cor.

Mi sembra, senza lui, triste ogni loco.

Notte mi sembra il giorno,  
mi sembra gelo il foco.  
Se pur talvolta spero  
di darmi ad altra cura,  
Sol mi tormenta un pensiero:  
ma, senza lui, che farò?  
Mi par così la vita vana cosa  
senza il mio ben.

### *Sento nel core*

Sento nel core certo dolore  
che la mia pace turbando va.  
Splende una face che l'anima accende  
se non è amore, amor sarà.

### *Tempo è alfin di muover guerra*

Tempo è alfin di muover guerra  
contro chi più ci tiranna,  
più c'illude e più c'inganna,  
or fedele, or traditore...  
Se un nemico abbiamo in terra,  
è l'Amor!  
Basta avere un usbergo sul cuore:  
quello è il nostro tallone d'Achille...  
Siam, del resto, più di mille,  
tutti pieni di vigore;  
sicché certo l'Arcadore  
questa volta perirà!

Mai crociata come questa fu più giusta,  
più fatale se salvarci può dal male,  
onde tutti noi soffriamo...  
Su, a cavallo! Lancia in resta!  
E voliam!  
Ecco adesso in agguato sostiamo:  
giunge Amore d'intorno saettando...  
Tutti fermi!  
Solo quando egli è giunto noi sortiamo  
e prigion lo dichiariamo...  
Ahi, che invece mi ferì!

But I look in vain, I call in vain!  
And the weeping to me is dear,  
that with weeping alone I nourish  
my heart.

It seems to me, without him, I am  
sad every place.  
Night seems like day to me,  
Ice seems like fire.  
If only sometimes I hope  
to give myself to other cares,  
Only one thought torments me:  
but, without him, what will I do?  
Life thus seems to me a vain thing  
without my love.

### *I Feel in My Heart*

I feel in my heart certain sorrow  
that disturbs my peace.  
A torch shines that kindles my soul  
if it is not love, love it will be.

### *It is Time to Finally Begin War*

It is time to finally begin war  
against him who tyrannizes us still,  
still deludes us and cheats us,  
now faithful, now deceitful...  
If we have an enemy on earth,  
it is love!  
It is enough to have a shield on our hearts:  
that is our Achilles' heel...  
We are, after all, more than a thousand,  
all full of vigor;  
so that certainly the archer  
this time will perish!

Never crusading like this one more just,  
more fateful if it saves us from the evil,  
from which we all suffer...  
Onward, on horseback! Lance  
ready! And let's go!  
Here now in ambush we pause:  
Cupid joins, shooting arrows  
around...Everyone stop!  
Only when he is joining us we  
come out  
and we declare him prisoner...  
Ah, instead he would wound me!



## *Regimen Sanitatis Salerni*

### *I. Della Carne Porcine*

Senza vino la porcina carne della pecorina  
Ben peggior: se al vin si mesce

Quasi farmaco ri esce  
Del maialle sono buoni  
I quarti, son cattavi l'altre parti.

### *II. Della Nausea Marina*

Mai non fia che incomodare  
Colui debba il mal di mare  
Che da pria flutto marino  
Preso avrà misto col vino.

### *III. Delle Stagioni dell'Anno*

Quando regna primavera  
Usa tavola leggera  
Nell'ardor dei giornie stivi  
Troppi cibi son nocivi.  
Nell'autun bada che i frutti  
Non t'apportin gravi lutti;

Ma nel tempo delle nevi  
Quanto vuoi manduca e bevi.

### *IV. Del Modo di Correggere le Cattive Bevande*

Salvia e ruta nel bicchiere  
Ti faran sicuro il bere;  
Si di rosa aggiungi il fiore,  
Scemerai l'estro d'amore.

### *V. Del Condimento Universale*

Aglione, salvia, e pepe fino,  
Sale prezzemolo, e buon vino,  
Se il miscuglio non si falsa,  
Forman sempre buona salsa.

### *VI. Della Lavatura delle Mani*

Se gli umor serbar vuoi sani  
Lava spesso le tue mani.  
Recar suol dopo le cene  
Tal lavacro un doppio bene:  
Alle man toglie l'untume,  
E degli occhia guzza il lume.

### *To the Pork*

Without wine the pork  
Would be much worse: if the wine  
is poured on it  
Almost medicinal effects will ensue  
The hindquarters of the pig are good  
The other parts are bad.

### *To Sea-Sickness*

Never will you be made uncomfortable  
By sea-sickness  
If before you go out on the waves  
You have taken boiled meats with wine.

### *To the Seasons of the Year*

When springtime reigns  
Eat a light menu  
In the heat of the summer days  
Too much food is bad for you.  
In the autumn watch out for the fruit  
That it does not put you into grave  
mourning;  
But in the time of the snows  
Eat and drink as much as you want.

### *The Method for Correcting Bad Drinks*

Sage and rue in the glass  
Will make you a safe drink;  
If from the rose you add the flower,  
You will reduce the fever of love.

### *The Universal Seasonings*

Garlic, sage and fine pepper,  
Salt, parsley and good wine,  
If you do not do the mixture wrong,  
They will always make a good sauce.

### *To the Washing of the Hands*

If you want your humors to stay healthy  
Wash your hands often.  
Doing the same after the suppers  
Such washing gives a double benefit:  
To your hands cut your fingernails  
And of the eyes this will sharpen your vision.



## VII. *Del Pane*

Mai non fare l'apparecchio  
Di pan caldo o troppo vecchio;  
Ma che sia ben fermentato,  
Sia ben cotto e bucherato.

Mai non fare l'apparecchio  
Di pan caldo o troppo vecchio;  
Di bastante sal condito,  
E di grano ben cernito.  
Non far uso della crosta,  
Che talor doglie ti costa.

Che sia replico, salato,  
Sia ben cotto e fermentato  
Sia salubre, sia sincero:  
Senza questo vale un zero.

## To the Bread

Never make the bread utensils  
Too hot or too old;  
But that which is well risen,  
Is well-cooked and pierced.

Never make the bread utensils  
Too hot or too old;  
Season with sufficient salt,  
And the grains well picked through.  
Do not make use of the crust,  
That sometimes causes you pain.

That was repetition, salted,  
If well cooked and risen  
It will be healthy, it will be pure:  
Without this it is worth nothing.

\*\*\*\*\*

## UPCOMING MUSIC DEPARTMENT EVENTS

Friday, March 2 8:00 PM

*The East Winds Quintet: Works of Reicha and Fine;*  
*also Poulenc Sextet with Elaine Chew, piano*

Sunday, March 4 3:00 PM

**Heather Schmidt, piano** *plays the Schumann Sonata*  
*in F# and her own Chaconne*

Sunday, March 4 7:00 PM

**Senior Recital: Nick Mathers, percussion**

Thursday, March 8 4:00 PM

**Junior Recital: Jessica Brams-Miller, soprano and**  
**Martin Utreras, piano**

Saturday, March 24 3:00 PM

**Choral Festival: Area High Schools and the**  
**Overtones; three area high schools come to campus for**  
**adjudication and a performance**

Saturday, March 24 8:00 PM

**Lehigh University Choir: From Moscow to Berlin**  
**Steven Sametz, director**

All performances will take place in Baker Hall of the Zoellner Arts Center unless otherwise noted. For ticket information, please call 7LU-ARTS.

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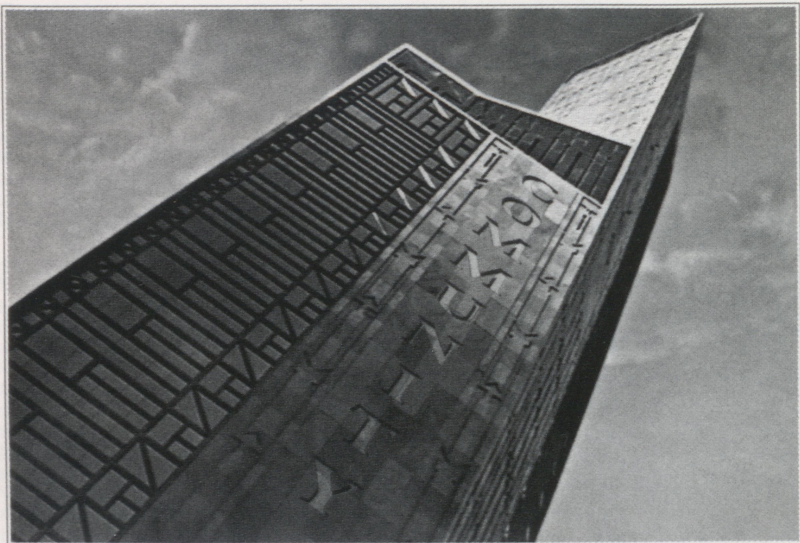
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